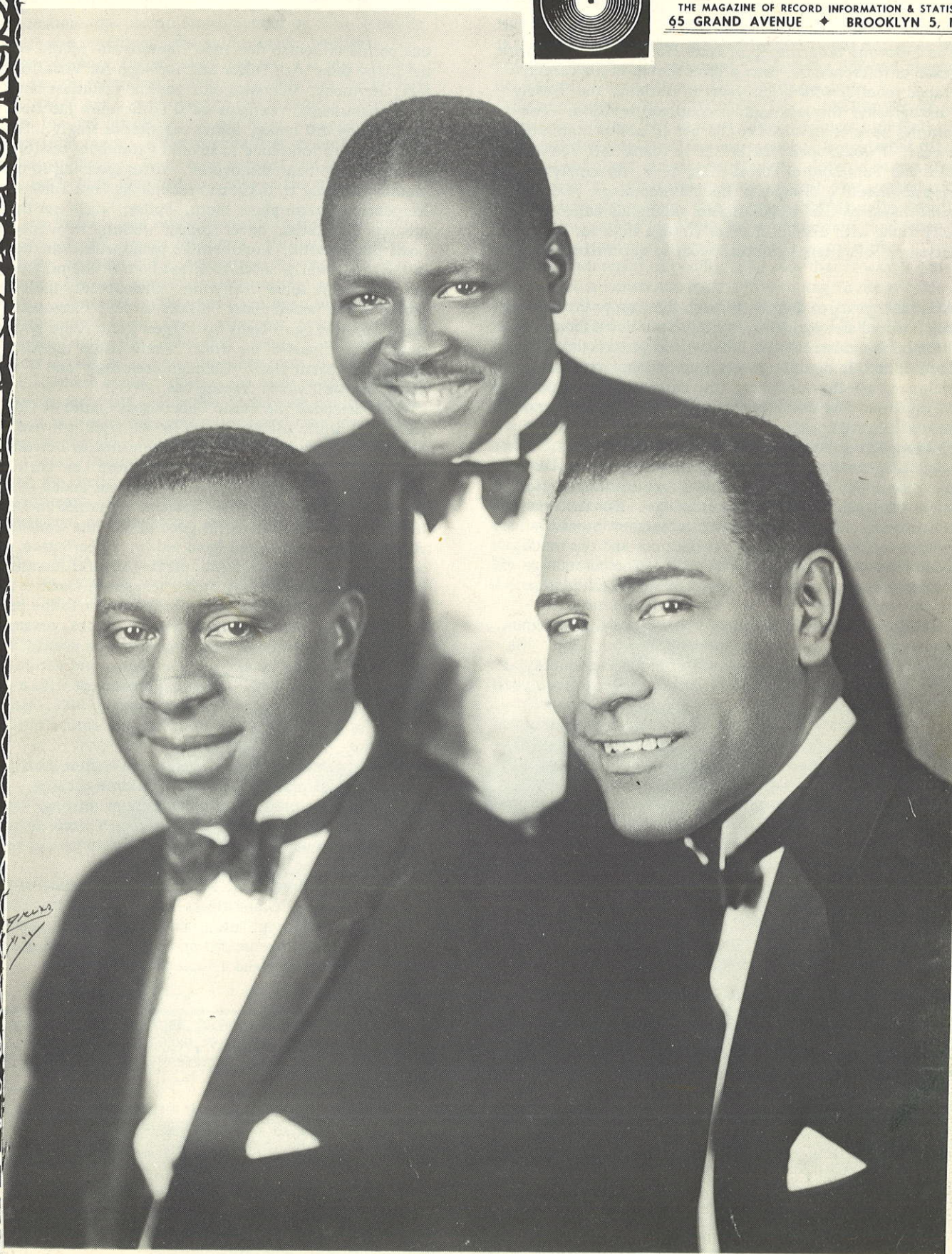


LOUIS HOOPER
by Jim Kidd



ISSUE 77
JUNE 1966 ✓
**record
research** 30 CENTS

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE ♦ BROOKLYN 5, N. Y.



THE TRIO: BOB FULLER

ELMER SNOWDEN

LOUIS HOOPER

(photo from LH via JK)

(THE CHARLESTON TRIO)

LOUIS HOOPER

by JIM KIDD

The following biog/discog of Louis Hooper is in three parts for ease of reference ... first a brief sketch of his career, his taped recollections of his years in Harlem, and finally his discography, the latter under continual revision. Ten recordings have been added to the list as late as March of this year. I would specifically like to thank Rolf Von Arx of Zurich and Tom Lord of Forest Hills, N. Y. for supplying Louis and myself with tapes of his old recordings. Our special thanks to Carl Kendziora for taping his entire Ajax library along with dozens of other vintage sides for our audition ... it has taken almost a year to get through them all.

After five years of digging through the Compo files, newspapers, record sleeves vainly trying to pin down more information on the elusive AJAX label, I was just about ready to call it quits. In casual conversation one day with Hank Fletchman, a fellow collector, the name Louis Hooper came up. Apparently he not only was still alive, but living in Montreal and still professionally active! A quick phone call arranged our first meeting a few days later.

Louis is blessed with an amazing memory. He recalls exact placement of horns, musicians and instruments from sessions that took place over 40 years ago. Our first session was primarily outlining his career, subsequent meetings produced records from both our collections and the much needed tapes from Carl, Tom and Rolf. The percentage of AJAX recordings on which he appeared was much higher than we anticipated. Now he's appearing regularly on several Plaza sessions. ... where it will end we'll never know.

Louis is Canadian, born in Buxton, Ontario in 1894. He moved to Michigan when three years old and began playing trombone at twelve. The family moved to Detroit two years later where he joined the AFM at sixteen. The Hooper Brothers Orchestra was composed of himself and two brothers on violin and trumpet. A graduate of the Detroit Conservatory of Music, his post-graduate studies were interrupted by the Great War. After a year in France with the US Army, he returned to Detroit for further study, receiving his Bachelor Degree in 1920. While playing in the pit at the Koppin Theatre, the headliners included Ethel Waters, Ernest Whitman, Will Matson and Sammy Davis Senior.

1921 brought Louis to New York to teach piano and musical history at the Martin-Smith Music School in Harlem where he remained for four years. His recording career began before his break from the school in 1925 to join the Joe Davis Music Company as staff pianist/arranger. It is

this period of course that most interests the record collector. The many sides with Fuller and Snowden for Vocalion, Perfect, Harmony, Gennett, etc. and the countless blues accompaniments. Perhaps we'll never know just how many records they did make, either together or singly. He constantly makes reference to several Paramount sessions, none of which have been discovered. After spending so many months listening to these trio recordings, one finds a tremendous charm about them. Fuller, while not the world's greatest clarinetist, never stopped working for a second; Louis played solid, workmanlike piano within the confines of the group while Snowden lifted both of them along with an impeccable sense of rhythm. Undoubtedly their best record is one issued under Fuller's name. 'Fireworks'. Of them all, this gave Louis his biggest kick. ... the piano is some of the finest of his work. Some of the electric Vocalions, particularly 'Chicago Back Step' and 'F Minor Blues' are well worth digging out.

Louis attended the Music Supervisors Course at Columbia University while playing piano for the silent movies at the Renaissance Theatre. In 1928 he returned to Detroit and the Koppin Theatre. An offer came from Lew Leslie to join the Blackbirds of that year. ... the tour ended in Montreal in 1929. For the next three years he remained in Detroit until he came to Canada for good to join the Canadian Ambassadors, a Toronto band led by Myron Sutton. 1933 saw Louis settle in Montreal, playing several months for a very young Billie Holiday at the long-gone Connies Inn in this city. Musically active from then right to the present, Louis has done virtually 'it all', radio, clubs, resorts, etc. Again he went overseas, this time with the Royal Canadian Artillery. During his six years in Europe and Africa he was active in concert work, including broadcasts with a string quartet from the London Symphony for the BBC. He was in charge of the Canadian Concert Party in Europe until the war's end.

Louis today is a grandfather from an earlier marriage. His wife plays piano and his five children all sing. At an age when most men are thinking only of retiring, he is filled with plans for EXPO 67, Montreal's world exhibition, determined to provide whatever help he can in its success.

His compositions range all the way from some of the early trio sides. 'Grand Opera Blues', 'Black Cat Blues' 'Uncle Remus Stomp', etc., through to hymns, a string quartet in four movements, an Oratorio, a nocturne for piano and orchestra and a ballet, the 'Congo'.

LOUIS HOOPER

HARLEM IN THE TWENTIES - Personal recollections transcribed from tape and unedited except for continuity.

CHARLESTON
THE TRIO: It was Elmer Snowden who made all those records with Bob and I. The name Buddy Christian means something to me although I can't recall him. We were his (Davis) three. ... Josie Miles telephone the Martin Smith School on 37th Street in Harlem where I was teaching. ... she said a music publisher needed a piano player. ... I won't say a pianist, I'll say a piano player. ... to do some recording. Making records was the furthest thing from my mind but I went down to the Broadway Central Building where Joe had his office. I met him, a congenial man. ... it went from there. What was the first record? ... I seem to recall 'Freakish Blues'. ... I was very nervous and the studio was cold. ... I don't think they had any heat in the place!

AJAX: Ajax was home. ... we made them all in the same studio. Mr. Berliner was always present for them. We had a monthly appearance there, without fail. ... sometimes we made a dozen records a month. Joe was worried sometimes that we wouldn't reach our quota. ... Berliner really must have been turning them out. Most of the sessions were in the afternoon or early evening. I don't remember buying the copies that I have. ... I think they were shipped to the office. ... I do know that most of them were shipped to the southern states. During our Ajax period it seemed the studio was altered a bit. ... it seems at first we had the horns. We would make as a rule three test records and then they would say which was the master. I went in one time and heard some light classical music being played. ... one of the Arabesques. ... when I entered the studio it was Mr. Berliner playing. ... he was testing the equipment. It was the only time we ever had a moment for personal conversation. We used to get \$7:50 a side.

THE SINGERS: ROSA was a jolly, pleasant artist to work with. I believe my first recording with her was for Vocalion. I remember going with her to the Edison studios. ... my first visit there.

She was ready for a laugh anytime. LOUELLA JONES was Bob Fuller's wife. Her real name was Alberta Perkins. ... she recorded with Billy Higgins. On those two-way records they used dialogue to finish the song. She said to him something like "You can't talk to me like that, I'm a lady. ... and Billy said. ... "Look at you standing there, looking like the back-end of a taxi cab"!

If I made a record with MAMIE SMITH it was not more than one date. I can recall a rehearsal. ... I believe Bob had played for her before. One session is all I can remember.

Only one session with ETHEL WATERS. ... Shelton Brooks is the pianist on 'Throw Dirt In Your Face'. I knew him well. ... we made all those tunes at the one session. I remember that Ethel complained about the way he played. ... I couldn't see anything wrong with it. That was the only time I ever worked with her. ... she was very congenial. This number ('Refrigeratin Papa') was sent in the mail to Joe Davis from Wasserman, and when he opened the mail that morning he had me try it over. ... it was just the manuscript in pencil. ... he said that it wasn't great but that he had a hunch about it. ... "I'm going to see if I can get Ethel Waters to do it" ... and he got her. (Note: Louis has since identified himself on 'I'm Saving It All For You' (141690) by Ethel but insists these are the only sides he made with her and both at the one session, in spite of evidence in the Columbia files to the contrary).

I played for GEORGE WILLIAMS & BESSIE BROWN in Detroit at the Koppin. They were very, very genteel people, clean cut and a different type of team. ... they began to move away from the brick-throwing, razor-wielding that used to get laughs on the stage. George was a real neat dresser. ... he used to wear a type of tuxedo. ... charcoal grey with satin trousers, and a special kind of hat, something like Wyatt Earp. ... real sharp on stage.

We had one rehearsal with BESSIE SMITH. ... the session never materialized. I believe it was for Victor. ... the conversation



ELMER SNOWDEN (Banjo); LOUIS HOOPER (Piano) and BOB FULLER (Clarinet). (Photo from LH via JK)

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RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205; published bi-monthly; U.S. SUBSCRIPTION - \$3.00 for 12 issues or \$1.50 for 6 issues; FOREIGN SUBSCRIPTION - \$4.00 for 12 issues or \$2.00 for 6 issues; GREAT BRITAIN - 30/d for 12 issues or 15/d for 6 issues to representative, Derek Collier, 25 Broadfield, Harlow Essex, England; EDITORS - Bob Colton and Len Kunstadt; CONTRIBUTING STAFF - Walter C. Allen, Woody Backensto, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser, Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Montgomery, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino. RENEWAL: If a check appears in the renewal square your subscription has expired with this issue. Please renew by remitting \$3.00 (\$4.00-foreign) for 12 issues or \$1.50 (\$2.00-foreign) for 6 issues to Record Research or 30/d for 12 issues or 15/d for 6 issues to Derek Collier; CHANGE OF ADDRESS - Please notify us. We are not responsible for non-delivery of magazine unless we have a correct mailing address. The contents of Record Research are indexed in the 'Music Index', the key to current music periodical literature.

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MADE 1 TEST RECORD FOR
VICTOR - REJECTED (10/28/25)

brings it back to mind that everything pointed to Victor although I know she was on Columbia... the trio rehearsed with her... I can't remember the tunes. I was working at the Lafayette for her show... she was a big woman, nice and pleasant enough, but she could get rugged... we were there for the eleven o'clock rehearsal on Monday... the show ran two weeks altogether... Mildred Frankel was violinist and leader, Russel Smith's wife Leora Hays played lots of trumpet, Johnny Sawyer on drums and Gene Aikens trombone... lots of fun in that place. About that Monday rehearsal... we had a guy, Sam Craig who was stage manager... a nice enough guy but he used to take his job too seriously at times. They hadn't called us to start playing... Sam said something out-of-line to Bessie about getting these people "in here or out of here"... she just let him have it right between the eyes! Sam sat right down... we were all in the pit laughing... she really didn't hurt him, didn't curse or swear... he was just out of line and she put him back in.

RECORDING: We were only at VICTOR once (Charleston Trio), there was a slight feud going on between Joe Davis and Nat Shilkret who was the chief recorder there. Joe had managed to get an audition for us and for some inexplicable reason, Bob Fuller developed a case of jitters. He muffed two or three important notes and we had had it for that day. Whether or not that played into the hands of Shilkret I don't know... we were never permitted to do a re-make. I'm quite sure I never recorded with TOMMY MORRIS (research has proven otherwise) although I knew him well... I arranged his 'Charleston Strut' for publication. The credit for 'JAKE'S WEARY BLUES' should go to Joe Davis... it was his idea. Joe had a way of experimenting... different combinations and accompanists. CLIFF JACKSON took my place with Davis when I left... also for a period in 1925... it's usually him on the records then. PARAMOUNT... I remember several sessions there... Bob had been there before... I remember a singer, one of the Miles girls.

FLETCHER HENDERSON: I never recorded for Black Swan although I knew Harry Pace. Fletcher was a good personal friend of mine... a very capable fellow... he had fine qualities, mild of manner. At one time I was organist at St. Phillip's Episcopal Church in the Bronx on Sunday nights. At the same time I was working with Jesse Young, a violinist, playing up in Washington Heights at the Roof Garden Theatre in the summertime. Fletcher used to substitute for me with the band each Sunday night. He lived on 138th street in his own cooperative apartment... I was only a block away... 219 West 139th in the brownstones... I can't remember if Black Swan had folded up by this time or not. Soon after he organized that fine band for the Roseland... our office was right in the same building. I remember that he had about five piano players in that band... he told me himself one time that it wasn't necessary for him to arrive on the scene when it was time for the band to hit. Donald Redman could play piano, Benny Carter (???) could play, Hawkins as well... he had a trumpet player they called 'Frog'... Elmer Chambers, who could also play... his banjo player, Dixon was also a piano man. Each of them had been in Davis office at one time or another playing piano. I was at the Lafayette the night he introduced Louis Armstrong to New York... a midnight show. Sidney Bechet was in the band that night as a guest... they introduced Louis and played 'Watcha Callum Blues'... he took just a couple of short breaks... the normal ones... you knew he had it.

HARLEM: The Lafayette attracted the cream of the professional world. Reisenfeld used to bring his orchestra up after the show at the Criterion... Miff Mole was always there... Harlem was some place in those days... it had a pulse you couldn't describe. That place was almost anything. I must jump a lot of years here... I took my eleven year old daughter to New York not long ago... I was anxious to show her Harlem. I almost cried... really

I did... Harlem had been people... people who were really people, churches had the height of dignity, people of all professions, some fine night clubs... the Nest, the Paradise. I can remember Boute's Drug Store... the doctor and his wife were Creole... they spoke French so beautifully and the drug store was a place to go... a lovely YWCA... the Renaissance Theatre... the dance hall upstairs... a complete department store, the Renaissance block... St. Phillips Church... the Abyssinia Church. I went back in 1962... I purposely got off at 125th and Lennox, just to show my daughter what Harlem was. First of all, the type of person whom I saw disturbed me... it was a hot day and we went into a soda bar... I asked the lady if she could tell me if the Martin Smith Music School was still in business... she looked at me as if I was someone from Mars. I asked at another place... there was a middle-aged man sitting with his father... I asked them. He said it was not there anymore... everything was gone... "there's a different type of person here now..." "the people that were here when you were here are now all gone"... I was heart-broken. In front of the Theatre there was the Tree of Hope... more than one show was recruited right under that tree... the slogan was that if you stood under that tree at a certain hour of the morning, whoever you wanted to see would pass there.

THE PIANISTS: I never met James P. Johnson... never actually introduced to him... his girl friend lived right across the court from me on 139th street... he would call often to see her... between every two houses there was a court with big gates... he would sit and play for her... I could see him of course... his 'Carolina Shout' was popular then.

One night at the Hooper's Club... I just wandered in to fill a bit of time... it was a place underneath the Lafayette Theatre where all the professional people gathered... you could get a drink... I had just finished playing for the Blackbirds Show. Gradually people started to wander in a few at a time... a few young fellows were playing... I didn't know them. Then Lucky came in... Fats, James P., Willie the Lion... they all came in separately. Things got warmed up... it was about ten o'clock, not late. They were going through the real swingers... right hand stuff, tenths back-hand... all the trimmings of the trade. When Lucky sat down... he had a style of playing themes like almost Debussy... very long fingers and big hands... played real powerful rags too. More than one player would play the same tune... one would push the other away and take over the same tune. Of course Willie, when he first sat down, had to use his slogan "Get up, you can't play that piano... I'm the Lion"! It boiled down to Fats and James. Finally Fats got up and made that very famous statement... he stopped everybody, stopped the music and said... "Ladies and Gentlemen... here is an artist". James took a bow and the session broke up. I've always thought how fortunate I was just to have been there. Another session... I had copied Rube Bloom's 'Soliloquy' for publication... I knew Rube real well... he stuttered badly. One day he was in the office (Davis)... Joe was in the outer office. Fats Waller wasn't doing too much in those days... gigging around and playing the show at the Kentucky Club on Broadway. Peggy English was in that show... I remember she told him once... "Fats, you're the world's greatest piano player, but you drink too much gin". Anyway, he came to the window... in those days you could get orchestrations free to plug the songs. Joe came in to where we were and whispered to Rube... "Fats Waller is at the window"... Rube had never met Fats. He asked Joe to see if he could get him to come in. Joe invited him in and introduced him to Rube... they talked for a couple of minutes and then Rube asked... "Would you mind playing something for us?" Fats was a master of the quick reply... "Yeah, I'll beat one down for you"!... those great big fingers and a bowler hat... he sat down and played. Rube didn't take a back seat to anyone... he played strictly a Broadway style. They played together over an hour without moving... I remember the different ways Fats played 'Dinah'.



LOUIS HOOPER, LYDIA MOSES and JOHNNY DUNN
(Toronto Canada 1929 with Lew Leslie's Blackbirds
of 1928) (Photo from LH via JK)

BLACKBIRDS: I joined the show in Boston... a great band... two of the Smiths, Russell and Joe on trumpets... Johnny Dunn. Cal Jones on trombone... couple of Cuban boys on reeds. I'll describe the finale to the first act... I arrived the week before I was to take over in the pit. I practised the book for the week and my first appearance was a matinee. In Boston we had about twelve members of the Boston Symphony... strings, woodwinds, cellos and bass. When they played 'I Can't Give You Anything But Love, Baby', I wasn't even there... I was on Cloud Nine! That was one of the highlights in my whole musical life... to hear it played as it had been written... it was a travesty on Porgy... Maggie Jones was in it. It started with a prologue... Jesse Zachary... darkstage and dark house... we had to memorize the whole thing... first the strings... she sings about Porgy. The lights come up... then Foster comes out... "Scuse me mister"... that chorus is up there just waiting... you've got chills running up and down your back... they show shadowgraphs on the back... the music comes up with the lights... I'll never forget Johnny Dunn... he was the free swinger... the music comes right up to the top... I've seen a dozen curtains... the audiences stand up... it was a real thrill to be in that show, especially that first matinee.

Dunn didn't play a sweet horn... Lew never had him for that... he had him for a 'belt'... Dunn and I were buddies, we used to hang out together. Joe Smith played a great plunger. Fletcher Henderson's wife, Leora, used to call Joe 'Toots'... he had a trumpet built with a fourth valve. I'll never forget the time in Boston when we were invited to a railway club... we played at the Tremont for three months by the way, Hamtree Harrington, the comedian, was at the head table along with Saul Leslie, Lew's brother, and Allie Ross, our musical director. We were all on our best behaviour... there was a kind of a half-friendly feud between Hamtree and Johnny Dunn. Now Johnny was no trouble maker... a real great guy, but there was something on his mind he didn't like about Hamtree and Harrington knew it. I was sitting at a small table with Johnny... Dunn got up and



PHOTO OF JOSIE MILES (Courtesy of Lucille Hegamin).

walked over to the head table and said something to Harrington. I heard Hamtree reply... he was just a little guy... "Get away from this god damned table". Johnny didn't move... just laughed. Hamtree stood up and WHAM... he hit him! I can still hear Saul shouting... "Stop, you'll disgrace us". The next day at the matinee they were still ribbing each other... Johnny had a lump on his jaw.

LOUIS HOOPER DISCOGRAPHY

The following identifications are based on Louis' aural study of the records in question. Only those on which he is pianist or a probability or those of interest with other pianists are included. Still unavailable for audition are Rosa Henderson, Viola McCoy and Josie Miles on Edison, Martha Copeland, Maggie Jones and George Williams/Bessie Brown on Columbia, Louis Vant on Okeh 8311 and Lizzie Miles on Okeh 8456, Ethel Ridley and other singers on Ajax, Steamboat Joe and the New Orleans Trio on Gennett, unlisted trio or Bob Fuller accompaniments on Paramount, and several Peggy English recordings. Virtually any unlisted Ajax record is, of course, a Hooper possibility. Address all correspondence to the author, 135 Rue France, Dollard des Ormeaux, Quebec, Canada. All tapes will be returned promptly.

AJAX: HELEN GROSS

- 17037: He's Never Gonna Throw Me Down (31561) Miley, Fuller, Hooper
Hard Luck Blues (31564) " " "
- 17036: Eavesdropper's Blues (31565) Miley, Fuller, Hooper
Haunted House Blues (31567) " " "
- 17042: Better Give Your Sweetie (31585) Fuller, probably
I Wanna Jazz Some More (31587) Hooper
- 17050: Foolish Woman's Blues (31588) Fuller, Hooper, Davis
Strange Man (31590) " " "
- Note: Joe Davis provides the 'effects' on Aj 17050. He is heard in other records in brief speaking roles.
- 17051: Ghost Walking Blues (31594) Fuller, Grainger
My Man Ain't Yo Man (31596) " " "
- 17060: Ticket Agent, Ease Your Window
Down (31649) Metcalf Jackson
- 17071: Bloody Razor Blues (31701) Fuller, Hooper
- 17090: Last Journey Blues (31755) Stewart, Frazier, Hooper
- 17086: Bitter Feelin' Blues (31757) " " "
- 17133: Workin' Woman's Blues (31759) " Fuller, "
- 17133: Dark Man (31840E) Stewart, Frazier, Hooper

MONETTE MOORE

- 17064: Work House Blues (31692) Miley, Frazier, Hooper
House Rent Blues (31694) " " ", Davis
- 17073: Rainy Weather Blues (31721) Fuller, Frazier, Hooper
Salt Water Blues (31722) " " "
- 17075: Bullet Wound Blues (31706) Miley, Frazier, poss. Hoop.
Graveyard Bound Blues (31718) Fuller, Hooper, Monette
plays kazoo.
- 17079: Bye Bye Blues (31729) Miley, Frazier, Hooper
Weeping Willow Blues (31730) " " "
- 17086: Nobody Knows The Way I Feel (31747) Fuller, Frazier, Hooper
- 17089: Sore Bunion Blues (31751) " " "
Put Me In The Alley Blues (31753) Fuller, Frazier, Hooper
- 17095: How Can I Miss You (31773) Stewart, Hooper
You Ain't Nothin To Me (31775) Stewart, Hooper
- 17093: Black Hearse Blues (31777) Fuller, Frazier, Hooper
Scandal Blues (31779) Fuller, Frazier, Hooper
- 17127: Texas Special Blues (31809) Fuller (harmonic)
Hooper (ukelele)
Snowden (banjo)

- 17132: Undertaker's Blues (31847E) Stewart, Hooper
Black Sheep Blues (31848E) Fuller (alto), Hooper
- HAZEL MEYERS
- 17040: I'm Every Man's Mama (31574) Miley, Fuller, Hooper,
You Better Build Love's Fire (31575) unknown banjo
Hooper, unknown banjo
- 17048: Hateful Blues (31602) Fuller, Hooper
Frankie Blues (31603) " "
- 17054: You'll Never Have No Luck (3163) Fuller, not Hooper
Lonesome For That Man of Mine (31631) Miley, Hooper
- 17077: Lost My Sweetie Blues (31624) Metcalf Hooper
- ROSA HENDERSON
- 17116: It Takes A Two Time Papa (31795) Stewart, Frazier,
- JOSIE MILES
- 17087: Cross Word Papa (31743) Fuller, Hooper
- 17090: I'm A Cabaret Nightengale (31745) " " Snowden
- 17087: There'll Be Some Changes Made (31749) Fuller, Hooper
- 17127: At The Cake Walk Steppers' Ball (31805) Stewart, Frazier, Hooper
- KANSAS CITY FOUR
- 17128: Dark Gal Blues (31827) Stewart, Frazier Fuller,
Get It Fixed (31831) Hooper, Snowden
- BOB FULLER
- 17088: Crossword Puzzle Blues (31740) Fuller, Hooper Snowden
Sweet N' Pretty Mama Blues (31741)
- 17091: Spread Yo' Stuff (31765) Fuller, Hooper Snowden
Funny Feelin' Blues (31766)
- 17117: Growin' Old Blues (31780) Fuller, Hooper Snowden
- JAKE FRAZIER
- 17117: Jake's Wear Blues (31782) Frazier, Hooper, Snowden
- LILLIAN GOODNER
- 17028: Four Flushin Papa (31530) Miley, Fuller, Hooper
Gonna Get Somebody's Daddy (31531) " " "
- BILLY HIGGINS
- 17125: Levee Blues (31820E) Frazier, Hooper, Snowden, Davis
I'm Tired of Begging (31823E) Fuller, Hooper
- PERFECT:
- ROSA HENDERSON
- 12100: He's Never Gonna Throw Me Down (105013) Morris, Hooper
Every Day Blues (105014)



LOUIS HOOPER DISCOGRAPHY

KANSAS CITY FIVE

14356: Get Yourself A Monkey Man (105643)
Miley, Charlie Green, Fuller, Hooper, Snowden
14377: Louisville Blues (105644) as above

THREE HOT ESKIMOS

11214: Issued on Ajax 17088 under Fuller's name
14479: Black Cat Blues (106121) Fuller, Hooper, Snowden
Too Bad, Jim (106122) " " "

UNCLE CHARLIE RICHARDS

127: I'm Gonna Moan My Blues Away Hooper
Sore Bunion Blues " "

SIS QUANDER

130: Black Snake Blues Hooper
Soul and Body " "

KITTY WATERS

131: Back Water Blues Hooper
Rough House Blues " "

FIVE MUSICAL BLACKBIRDS

14585: Hot Coffee (106633) Morris, Fuller, Ted Brown (alto)
Herb Brown (banjo), Hooper
108: 18th Century Strut (106634) as above
14585: Black Horse Stomp (106635) as above

VOCALION:

ROSA HENDERSON

15044: Get It Fixed Stewart, Hooper, Snowden
Poplar Bluff Blues Charlie Green, Hooper
15011: 12th Street Blues Stewart, Hooper, Snowden
Low Down Daddy Fuller, Hooper

THREE JOLLY MINERS

15009: Charleston Clarinet Blues Fuller, Hooper, Snowden
Freakish Blues " " "
15051: Too Bad, Jim " " "
Black Cat Blues " " "
15087: Lake George Blues " " "
Louisville Blues " " "
15111: Ketch Your Breath " " "
Plain Old Blues " " "
15141: Old Man's Charleston " " "
Texas Shuffle " " "
15164: Grand Opera Blues " " "
House Party Stomp " " "
15215: I Don't Mean It " " "
You Can't Be " " "
15271: Chicago Back Step " " "
F Minor Blues " " "
15269: Pig Alley Stomp " " "
Ridiculous Blues " " "

COLUMBIA:

ROSA HENDERSON

14130: Let's Talk About My Sweetie (141740) Stewart, Hooper
Mama Is Waiting For You (141741) " " "

BOB FULLER

14120: Grand Opera Blues (141037) Fuller, Hooper, Snowden
Pig Alley Stomp (141038) " " "

MAGGIE JONES

14102: Single Woman's Blues (141056) Fuller, Hooper,
Never Tell A Woman Friend unknown tenor
(141057)

MONETTE MOORE

14105: Take It Easy (141153) Stewart, Hooper
Get It Fixed (141154) " "

GEORGE WILLIAMS

14148: Some Baby My Gal (141897) Unknown horn, Hooper
Levee Blues (141898) " " "
14135: You Can't Proposition Me (141902) Hooper
Hit Me But Don't Quit Me (141903) " "

ETHEL WATERS

14199: After All These Years (141688) Shelton Brooks
14132: Throw Dirt In Your Face (141689) " "
14297: I'm Saving It All For You (141690) Hooper
14132: Refrigeratin' Papa (141704) " "

PLAZA - CAMEO

SLIM PERKINS

Re 9813: Louisville Blues (5859) Fuller, Hooper, Snowden
Freakish Blues (5860) " " "
Ba 1533: Charleston Clarinet Blues (5908) " " "
Spread Yo' Stuff (5909) " " "

BOB FULLER

Ba 1612: Milenburg Joys (6158) " " "
Black Cat Blues (6159) " " "
Do 0249: Fireworks (7981) " " "
Here 'Tis (7983) " " "
Or 1274: Alligator Crawl (7984) " " "

VIOLA McCOY

Ba 1882: Papa, If You Can't Do (6781) Hooper, poss. Metcalf
I'm Saving It All For You (6852) unknown
Ca 1144: Slow Up Papa (2364) Stewart, Hooper
Fortune Teller Blues (2365) " "
Ro 416: Back Water Blues (2495) Hooper, unknown cornet
Mama Is Waitin' For You (2496) " " "
Ro 453: Dyin Crap Shooter's Blues (2584) Fuller, Hooper,
Gay Cattin' Daddy (2585) unknown

GLADYS MURRAY

Re 9760: Everybody Loves My Baby (5740)
Fuller, Hooper, unknown others
Big Bad Bill (5760)
Fuller, Hooper, Snowden, poss. Metcalf

LOUIS HOOPER DISCOGRAPHY

JULIA MOODY

Do 437: Worried Blues (5693) Fuller, Frazier, Hooper, Snowden
Or 298 Mad Mama's Blues (5694) Miley, Fuller, Hooper,
Snowden
Do 437: Broken Busted (5700) Miley, Hooper, Snowden

KITTY BROWN

Do 413: Family Skeleton Blues (5653) Fuller, Hooper
Or 298: Keep On Going (5655) Morris, Hooper
Re 9734: One of These Days (5656) Morris, Hooper

LIZZIE MILES

Re 8572: Banjo Papa (7954) Fuller, Hooper, not Snowden
Your Worries Ain't Like Mine (7955) as above

JOSIE MILES

Re 9797: Bitter Feelin' Blues (5827) Miley, Hooper, poss Fuller
Thunderstorm Blues (5828) Fuller, Hooper, Davis
(effects)

LOUELLA JONES

Harm '983: Who Calls You Sweet (5695)
Morris, Hooper Snowden, unknown chimes
Sweet Mandy (5696) as above

CHARLOTTE EVANS

Do 3453: I'm Done Done Done (5742) Miley, Hooper, Snowden

SALLY DALE

Do 3453: Blind Man's Blues (5787) Fuller, Hooper, poss Metcalf

SIX BLACK DIAMONDS

Re 9766: Those Panama Mamas (5758)
Miley, Frazier, Hooper, Fuller, Snowden

SLIM JACKSON

Ca 705: Freakish Blues (1353) Fuller, Hooper, Snowden
Louisville Blues (1354) " " "

HARMONY:

CLARINET JOE

Ha 8: Rabbit Foot Blues (140826) Neither Fuller nor Hooper
unknown
What Kinda Man Is You (140827) as above

THREE MONKEY CHASERS

Ha 23: Corn Bread Wiggle (140855) Fuller, Hooper, Snowden
Coconut Strut (140856) " " "
Ha 50: Uncle Remus Stomp (141142) " " "
Montmartre Giggles (141143) " " "

BOB FULLER

Ha 580: Black Cat Blues (140411) Fuller, Hooper, Snowden
Too Bad, Jim (140412) " " "
Ha 688: Nameless Blues (146556) Fuller, Jackson,
Ridiculous Blues (146557) not Snowden

GENNETT:

ROCKY MOUNTAIN TRIO

Gen 3184: Grand Opera Blues (9805) Fuller, Hooper, Snowden
Old Man's Charleston (9506) " " "

BOB FULLER

Gen 3002: Freakish Blues (9421) " " "
Charleston Clarinet Blues (9422) " " "

BLIND RICHARD YATES

Gen 6104: I'm Gonna Moan My Blues Away (577) Hooper
Sore Bunion Blues (578) "

OKEH:

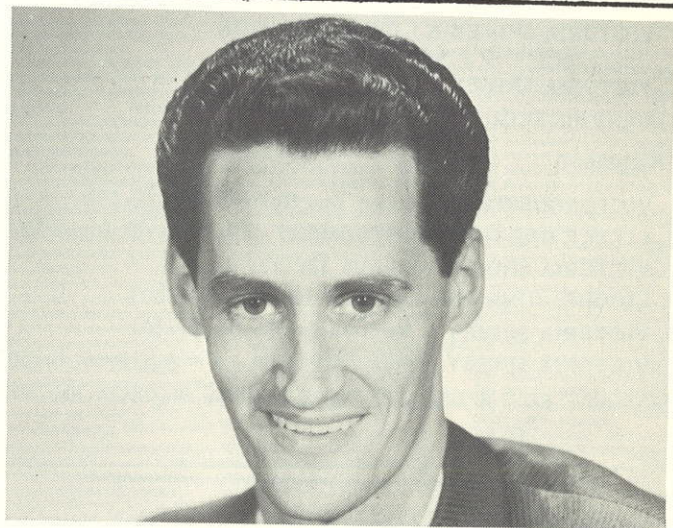
THREE BLUES CHASERS

Ok 8595: Nothin' But Blues (400777) Fuller, poss Hooper,
Snowden
Lame Duck Blues (400778) as above

BRUNSWICK:

BOB FULLER

Br. 7006: Dallas Blues (22042) Fuller, Hooper, Snowden
I Ain't Got Nobody (22045) " " "



JIM KIDD

Born 1935 in Neepawa, Manitoba ... started collecting at six when old phonograph was given to family ... first record found was 'Where The Shy Little Violets Grow' by Billy Eckstein, the Montreal pianist ... followed by 'A Precious Little Thing Called Love' by George Olsen ... still have those same two discs.
High school and college in Winnipeg, then into radio fulltime. Dauphin, Manitoba, Kenora and Sudbury, Ontario, Winnipeg, three years as Program Manager with Barbados Rediffusion in the West Indies, during which I picked up some fantastic items ... great collectors' area for those who can afford the time ... back to Canada in 1961 with CFCF ... presently Production Manager.
Married with two children ... Lorraine (born in Barbados) and Gregory who, altho only three, is already showing a marked preference for Jelly and Dodds! Still actively involved in re-search into Compo, particularly Ajax ... other Canadian labels as well. Specialize in Negro groups of the twenties, particularly the blues singers and the pianists of Chicago/Harlem.
Favourite Singer: Ethel Waters. Band: Duke Ellington.
Group: Armstrong/Dodds.

with

MEMPHIS SLIM

SIR SONNY GREER

SPIVEY LP 1006



- 1-VICTORIA SPIVEY - Every Dog Has His Day (2:19)
2-LITTLE BROTHER MONTGOMERY - West Texas Blues (3:13)
3-VICTORIA SPIVEY - Dig Me (2:14)
4-LONNIE JOHNSON - My Baby Isn't Here (4:00)
5-VICTORIA SPIVEY - We Both Got To Die, (1:30)
6-VICTORIA SPIVEY & MEMPHIS SLIM - I'm A Tigress (4:50)
AVAILABLE FROM SPIVEY, 65 GRAND AVENUE, BROOKLYN NEW YORK

Record of Today): they were a Grey Gull product. Autry also recorded for GG under the pseudonym "Sam Hill"; I have one such on Van Dyke (84314-"Stay Away from My Chicken House" (Mx 3684B) rev. Bob Miller) and have seen one side listed on Radiex. Jim Hadfield says GG may have acquired some Autry masters from Gennett for issue on their labels, but Autry must also have recorded for GG, as the mx. no. cited above is not from any Gennett series known to me ... (b) auction record no. 896 in issue 73, by Byron Holland--This is nobody else but Byron G. Harlan of Collins and Harlan, in a circa 1926-7 remake of one of Cal Stewart's sketches. It's very probably off Gennett; my copy of the record has no mxs. on it, but there's a peculiar-looking spot

$$\text{for } C \in B = 4K4, 11-7, A$$

Notes (see last, New Market, N.Y., No. 1)

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* An early 1930s short-lived label by Victor (see Rust's "Victor Master Book, No. 2")